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Season Ticket

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# The Season Ticket, April 1994

Columbia College Chicago

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# The Season Ticket

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## Columbia Theater/Music Center Member Newsletter

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VOLUME X, NUMBER 3

APRIL 1994

### SUBSCRIBER CALENDAR AT A GLANCE

Please call (312)663-9465 for reservations to Main Season productions and to confirm performance times for workshop productions. All workshop productions and directing projects are free.

### The Winner of the Eighth Annual Theodore Ward Prize for African-American Playwrights

#### North Star

(New Studio)

Preview	April 13 at 7:30
	April 14 at 4:00
Opens	April 15 at 7:00
Performance	April 16 at 7:30
	April 17 at 3:00
	April 19 at 2:00
	April 20 at 4:00
	April 21 at 7:30
	April 22 at 7:30
	April 23 at 7:30
	April 24 at 3:00

#### Respect

(Getz Theater)

Preview	May 4 at 7:30
	May 5 at 6:00
	May 6 at 7:30
	May 7 at 8:30
Opens	May 8 at 7:00
Performance	May 11 at 6:00
	May 12 at 6:00
	May 13 at 7:30
	May 14 at 7:30
	May 15 at 3:00

### Faculty Workshops

#### Queen Christina

(New Studio)

April 29 at 7:30
April 30 at 7:30
May 2 at 1:00
May 3 at 2:00
and 7:00
May 4 at 7:30



## CURTAINS RISING ON THE MAINSTAGE

The next production in the Getz theater will be a musical concert, Respect, produced and directed by Antje Gehrken. Performances will be May 4 through 15.

The show highlights the contributions that women have made to rock and popular music through the past thirty years, beginning with the "Girl Groups," like the Chiffons, and ending with current recording artists, like Sinead O'Connor and Whitney Houston. Antje Gehrken, who is also a faculty member in the Contemporary American Music Program, said one reason they decided to focus on the achievements of women is that "they are often overlooked as artists, and their contributions are also often overlooked."

It was very important that the vocalists be both male and female. "The show is about great music," says Antje; "it's not a show about women by women, for women." The performers are almost all music majors at Columbia, except for a few musical theater majors. There are twelve singers and a band of ten.

"The most difficult part of the process has been choosing the music." Nancy Burkholder is the consultant for this project, and gathered all of the initial information. She and Antje began by first researching women in music in general. They eventually managed to narrow the list to 25 women or so. It wasn't easy to choose. "It's not that the ones chosen are the only or the

greatest, it's a representation. You can't fit all of them in one show," says Antje. They further narrowed the choices by setting the music up chronologically. "We wanted to vary it. There's R&B, soul- they all affect each other. Patti LaBelle and Aretha Franklin are as influential as Carole King."

Overall, the main goal in selecting was to choose music that would flow well from one song to the next. "There is a line that goes through it. The songs move in and out very well, but they always come back, the line loops." Some of the songs included are "One Fine Day," "Me and Bobby McGee," "Lady Marmalade," "What's Love Got to Do With It," "Tom's Diner" and "I'm Every Woman."

"Some people will hear these songs and think, 'I didn't know she wrote that.'" A lot of people don't know of the originations of these songs. Carole King wrote for many people, including "One Fine Day" for the Chiffons, before she came into her own with her music. This is demonstrated in the show by also featuring her later work such as "I Feel the Earth Move." The main goal of the show is to entertain. "The songs are great, you can hear and enjoy them without thinking of their social meaning," says Antje.

William Russo, the Director of the Contemporary American Music Program, is the Executive Producer and Artistic Director. H E Baccus, the Assistant Director of the Contemporary American Music Program, is the acting coach. Mary M. Badger,



producing director of the Theater/Music Department, is designing the lights, Nick Mozak is designing the set, and Jordan Ross is designing the costumes. The show is stage managed by Susan Welli, who also stage managed last Fall's production of Road Song.

Previews will begin May 4 at 7:30, May 5 at 6:00, May 6 at 7:30 and May 7 at 8:30. Opening is May 8 at 7:00 and it runs May 11 & 12 at 6:00, 13 & 14 at 7:30 and 15 at 3:00. Please call (312)663-9465 for further information and reservations.

#### **LIGHTS UP ON THE STUDIO**

North Star, by Gloria Bond-Clunie, is the winner of the Eighth Annual Theodore Ward Prize for African American Playwrights. The show is directed by faculty member Chuck Smith and is being presented in the New Studio Theater from April 13 through April 24.

The story revolves around Relia, an eleven year old girl, who tells stories of one of the most interesting periods in our nation's history, the civil rights demonstrations, from a child's point of view. Aided by the narration and interaction with her adult self, Aurelia, we watch as she grows from a child into a young woman in the face of the prejudice of the '60s and today. "She finds out, not only the lessons to learn, but feels the pain of the consequences as well," says Chuck. We are also able to see the effects on everyone around her. "It shows the humanity of all human beings involved, from

her parents to the white farmer who helps her, that's what makes it so compelling," says Chuck.

The playwright, Gloria Bond-Clunie, is from Evanston, IL. She is the founder of the Fleetwood-Jourdain Community Theater, although she is no longer with them, except for occasional projects. She started writing about five years ago and submitted a play to the contest called Secrets. The play wasn't chosen, but Chuck encouraged her to keep writing. Working on North Star has given her the chance to "bring her latest script to its fullest potential." "It's a work in progress," says Chuck, "that's the point of the contest. The director, the playwright, the cast and everyone else involved work together towards that goal."

The set is designed by John Murbach, who designed the set for Rhinoceros at Columbia last November. The main point of the set is location; it will show that the characters are not in an urban setting, the nearest neighbors being miles away. There's an isolation, which makes it even more amazing, "to be so physically removed and for people to still be able to come together in the rural south for this common cause," says Chuck. The set will focus on the openness of the area, the sky will be a dominant image. The lights are designed by Leasan Pascoe and the costumes by Alicia Turner, who is a student at Columbia. Joel Himelhoch, also a student, is stage manager.



The show will preview on April 13 at 7:30 and April 14 at 4:00. It opens April 15 at 7:00 and runs April 16, 21 and 22 at 7:30, 17 and 24 at 3:00, 19 at 2:00 and 20 at 4:00. Please call (312)663-9465 for further information and reservations.

#### FACULTY SPOTLIGHT

Stephanie Shaw, who teaches Basic Skills, Scene Study and Ensemble at Columbia, started taking classes at Columbia in the fall of 1983 after graduating from Arlington High School in Arlington Heights, where she grew up. She had become interested in theater in high school. "Actually," she said, "it was my main reason for going to school." The first show she did in high school was The Man Who Came to Dinner, in which she played Lorraine Sheldon. She was mainly interested in musicals at the time, as well as singing in the choir.

Her tastes changed somewhat when she started college and she became less interested in musicals: "I started to feel that most of them were pretty sexist, offensive." Stephanie was somewhat cautious at first at Columbia. "There was this atmosphere of looseness, it was casual," she says, "Sort of do your own thing." She was fortunate enough to realize early on that no one was going to make her do anything, it was up to individuals to take the initiative if they wanted to participate: "The opportunities were there, you just had to grab them." She auditioned for a directing student and got cast in her

first play at Columbia, Ladies in Waiting. "It was this sort of horrible lesbian prison play." Shortly after that, she was cast in Everything in the Garden, directed by Norm Holly. "I was terrified because he had cast a lot of really good people and I had a very big part. I felt I had to live up to it. I also had a very bad habit of breaking on stage and I would start laughing."

Stephanie continued to take the initiative. She was soon cast in The Caucasian Chalk Circle, a mainstage production directed by Sheldon Patinkin with Barbara Robertson and Jeff Perry featured as guest artists. After that she played Gussie in Lydie Breeze and the lead in Kiss Me, Kate her senior year.

Stephanie started to audition outside of school, and it paid off. Terry McCabe (who has also since become a faculty member here at Columbia) cast her in The Gift of the Magi at Stormfield Theater.

It was during this time that she lost her Pell Grant from the Government and couldn't finish school. She worked steadily in area theaters for a few years, including The Dybbuk at National Jewish Theater, where she met her husband, Brian Shaw. She did about twelve shows in five years at Body Politic Theater, Pegasus Players, Econo-Art, Stormfield and National Jewish Theater among others.

"Suddenly after five years of being busy I couldn't get any work. I got frustrated and decided to give up acting." She came back to classes at



Columbia because by then Brian was on the faculty. She didn't take any theater classes though, and concentrated mainly on fiction writing. "I realized that life wasn't built around one play after another. There are other things." Stephanie finished her degree and began freelance work reviewing for The Reader newspaper, where her Assignment Editor is Albert Williams, also a Columbia theater teacher. Stephanie started teaching here in the Fall of 1992. "It's funny. I joke that I used to live in theater and now I write about it and talk about it."

She is happily back performing, occasionally. Last summer she spent three months performing in The Clue in the Old Birdbath a long running hit at Stage Left Theater. Stephanie also performed in a workshop production of I Didn't Know What Time it Was, a Richard Rodgers review devised by Sheldon Patinkin for National Jewish Theater last month.

"It's not like when I was younger," she says, "I pick and choose what I work on now. Which means you work a lot less because actors can't be choosy, frankly." But she really enjoys teaching. "I feel that, if nothing else, I can convey to my students that passion is needed in anything you do. A lot of them don't go on to become actors. But if you have passion and energy about whatever you undertake, you will succeed. Maybe not financially, but you'll be happy."

## **FACULTY SPOTLIGHT**

Private instructor Ari Brown was raised around music, with a mother who played the piano and a father who played the saxophone. It wasn't until college, though, that he had any interest in playing an instrument himself. "I used to watch my mother's fingers when she played, that's how I started to learn." While attending De Paul University, he changed majors from piano to saxophone because piano majors also had to minor in voice. Soon after that, Ari transferred to Vandercook College of Music, where he completed his Bachelor of Music Education. It was at Vandercook that he began playing the clarinet, "They didn't think that the saxophone was legitimate music."

Jazz was always his main interest. He began playing piano with a soul band that needed a saxophone player. He told them that he played, although he was just starting out, and he's been playing sax ever since. In the early '60s he met musicians such as Roscoe Mitchell, Anthony Braxton and Muhal Richard Abrams who introduced him to "more contemporary, avant garde forms of music." From '65 to '71 he mainly played soul and blues, it was in 1971 that he really got into jazz full time.

From '66 to '71, Ari mainly played with "house bands" and worked with Lou Rawls, the Temptations, Little Richard, BB King and the Four Tops among many others. In 1975, he got a gold record for his sax part in the Emotions album, Flower. In 1979 he had the opportunity to



join the Elvin Jones Band, which toured Europe, the U.S., Japan and Canada. He also toured with Lester Bowie for two years.

Ari continues to travel extensively. He has played at the Westin Plaza Hotel in Singapore twice in the past year. He has also played in Malaysia and Taiwan, as well as making commercials for Citibank in Singapore and a film for the Singapore International Tourist Bureau. Ari made his American film debut in 1991 in The Babe, starring John Goodman, in which he played a clarinet solo. This past October, Ari travelled to Belgium and Amsterdam to play with Anthony Braxton.

Ari has performed on about twenty five albums, including Elvin Jones and the Jazz Machine in Japan with Elvin Jones, All the Magic with Lester Bowie, Chi-Jazz with Luba Raashiek and Von Freeman, and Things to Come from Those Now Gone with Muhal Richard Abrams. In 1992, he performed with the Chicago Symphony Orchestra in a Suite for Malcolm X, written by Anthony Davis. Ari has received four NEA awards for composition and performance. He is currently arranging music for Doxology by Paul Carter Harrison, Columbia's Playwright-in-Residence.

Ari started teaching in 1974 as a substitute teacher for the Chicago Public School System. He had to stop teaching in 1979 because he was travelling so much, but began substituting again in 1989. Two years ago, he substituted at Columbia, and he began teaching clarinet,

saxophone and flute regularly last year. "I enjoy passing on the information. It's never good to keep it to yourself, it's good to spread it out," he says. He also enjoys watching young people catching on. "When you teach, you learn." Ari believes he will always be a teacher in some way, although performing is his main love. He has been a member of "Bach to Bebop" for Urban Gateways for about five years, along with fellow Columbia faculty member Orbert Davis.

Ari will be performing with Ann Ward on April 7 at 8:30 as a part of the Women of the New Jazz Concert Series, presented at Hot House.

#### **WHAT'S NEWS**

David Woolley, Artist-in-Residence for Stage Combat, is busy as usual. "Dirk and Guido: the Swordsman" began touring in March at the Sarasota Medieval Faire (FL), a University tour March 20-28, and will tour with the Scarborough Faire (Waxahachie, TX) April 22-June 16, and the Bristol Faire (Kenosha, WI) June 29-August 21. In his free time, David has written and will direct Sinbad the Sailor for the Emanon Theatre at the Body Politic Theater, which will open April 16, with a number of former Columbia students, including Brian Winters, Stephanie Repin, Joe Albright, and Danny Robles.

Part Time faculty member Bradley Mott is currently playing Mr. Bumble in Oliver! along with Artist-in-Residence Paul Amandes, who is playing



the Doctor, at Drury Lane Oakbrook until May 22.

Carol Loverde, the Head of Vocal Instruction, will be performing in concert with the Choral Ensemble of Chicago. She will perform Sunday May 1 at 3:30 at St. Pauls Church at Fullerton and Orchard. She also recently released "French and Italian Art Songs" with pianist John Wustman for Centaur Records.

Artist-in-Residence Cecilie O'Reilly will receive a Bachelor of Arts Degree in Music/Vocal Performance from Columbia College in June. She will perform a Senior Vocal Project consisting of art, opera and musical theater songs on May 19 at 6:30 in the New Studio as part of her requirements for the degree. It is open to the public.

Part-time faculty member Susan Philpot will be performing in Telegram from Heaven at the National Jewish Theater beginning April 27.

Part-time faculty Jim Zulevic is currently working on his fourth revue at the Second City Northwest in Rolling Meadows.

Staff Accompanist David Rice will be touring Europe with the Otis Rush Blues Band in April. He is also playing with Brother John Blues and Laughing Gnomes. David will perform on the Odyssey Cruise ship this summer. He is currently teaching the Jazz Vocal class at Columbia and transcribing Bobbi Wilsyn's musical, Fair Lady.

David Cromer, part-time faculty member, is the Artistic

Director of Big Game Theater and has formed an acting ensemble with predominantly former and current Columbia students: Jackie Katzman, Steve Walker, Michelle Walker, Matt O'Neill, Kyle Parker, Bill O'Connor, Kistie Jodlowski, Mark Montgomery, Brett Radford, Tim Vahle and Erin Philyaw. They are currently developing a stage adaptation of Charles Dickens' A Tale of Two Cities.

Assistant Department Chairperson, Brian Shaw is undertaking his Master of Arts degree at the School for New Learning of DePaul University. His area of study will be curriculum development of a Performance Art concentration for Theater Majors. He is also currently appearing in Cloud 42's production of Charles Ludlum's Camille at the Body Politic Theater.

Department Chair Sheldon Patinkin is working on Second City workshops in Toronto and Detroit.

Piano faculty member Bette Coulson will be appearing at the North Lakeside Cultural Center on Sunday March 27 at 3p.m.

Studio 108, an ensemble including current students Blake Cadkin, Carmen Marrero, Allison Cain, Heather Donaldson, Linda Gorchow and Mike Vieau and former students David Bryson, Matthew Gray and Timothy Vahle, will be performing two original scripts by Greg Nagan. Occupation will begin May 5 through May 28 at the Greenview Arts Center and Tiny Harvest will begin July 14 also at the Greenview Arts Center.



Hope and Nonthings Productions will present The Road and the River, an original script by ian pierce, at the Transient Theater Company from April 29 through May 22. The show will feature students Corinna Bryan, Geoff Coates, Mark Fossen, Jackie Katzman, Pam Klier, Mark L. Montgomery, Timothy Vahle and Steve Walker. The show is directed by alumnus John R. Pierson.

Pushin' Up Roses, written by two former students, Courtney Evans and Allen Conkle, will be presented by Nomenil at Cafe Voltaire from April 20 through May 25 on Wednesdays and Sundays. The show features current students Rachel Williams, Jay Danner, Jackie Katzman, and alumni Janet Tuegal, Allen Conkle and Courtney Evans. It is directed by current student Frank Pullen.

Artist-in-Residence Bobbi Wilsyn will giving a Concert in the Getz Theater, In A Mellow Tone, on May 22 at 3:00. The concert will also feature faculty members David Rice, Frank Donaldson and Orbert Davis. Bobbi is currently working as vocal coach and choral director on Columbia's production of Respect. She will return to the Odyssey Cruise ship this summer and will be featured with the Classic Jazz Ensemble under the direction of William Russo, the Director of the Contemporary American Music Program, which will be performing at Grant Park and the Getz Theater.

Artist-in-Residence Tom Mula and faculty member Dale Calandra will be co-directing A Midsummer Night's Dream at the Oak Park Festival Theatre this summer. The show will run from July 1 through August 14 at the Austin Gardens. For information, call (708) 524-2050.

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